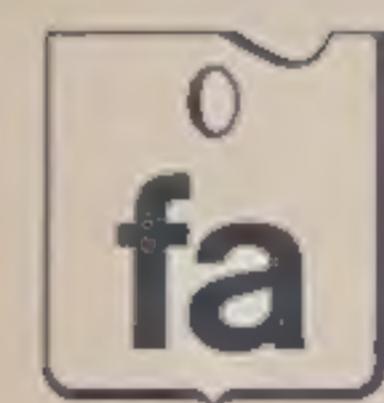


Here is your study guide

The following pages contain
Assignments 1 to 5 of your
Course — including directions
for study and practice



Famous Artists
Painting Course

How to study and practice

The seventeen sections of your Course, along with the twenty-four assignments, are designed to carry you step by step through each phase of art knowledge and technique needed to create good pictures. The quality of your achievement by the time you have completed this Course will depend upon you and upon the amount of sincere practice and study you have put into your work.

More than once in the next months you may well become impatient. You may want to start working on subjects discussed in assignments other than the one you are doing at the moment. You may say, "Those other assignments look so interesting!" They are interesting—and we want you to do a good job with them. Therefore, we advise you to be patient. Our experience has shown us that, no matter how talented a student may be, he benefits most by studying first things first. You may even find that an assignment of apparently minor appeal will open your eyes to new artistic views and lead you into unexpected paths of creativity.

As an artist, your objective is to share a meaningful insight, mood, or experience with others through the medium of painting. You will be able to do this much more effectively if you learn all you can about all kinds of painting, just as the great masters did. Each master is best known for his method of handling a special kind of subject or technique, but each of them also painted many other subjects and experimented with various working procedures. From these different experiences he gained new ideas and new inspiration, which he applied to his favorite subjects.

Your assignments

Your first step when you begin a new assignment should be to get an overall idea of its content and purpose. You can do this best by reading the assignment and the section or sections of the text that you are directed to study. Then restudy the text, relating each picture and caption to the broad objective of the assignment.

Even though you may be accustomed to working somewhat differently from the methods we describe, we suggest that for these assignments you follow them. You will gain a broader understanding of important fundamentals and add new dimensions to your artistic means of expression.

Your assignments are divided into two parts. The first part outlines the material to study, and the practice work you are to do. Practice work is not sent to the School. The second part contains instructions for the assignment you will mail to the School.

The questionnaire

Each assignment sheet contains a questionnaire which should be filled out and mailed to the School with your assignment. This is important as an aid to your instructor in evaluating your work.

Scheduling your time

Practice work is very important. We hope that you will do as much of it as possible. However, we realize circumstances will affect the amount of time you can devote to your studies.

An important benefit of home study is that you make your own study schedule and adjust it to fit changing circumstances.

However, even though you have this flexibility it is a good idea to develop the habit of working on your Course regularly. Although you have three years for your Course, unless you plan your time it can slip by before you realize it.

Here are some suggestions to consider when working out your own schedule: If possible, set aside a specific day or evening each week to devote to your Course. At least four hours a week of practice is recommended. The more time you devote, the more quickly you will benefit from your training. You can use the enclosed Three-Year Assignment Schedule as a guide for determining the dates for sending assignments to the School.

Mailing your assignment

Before you send a completed assignment to the School for evaluation, check carefully to see if you have followed all the instructions on the assignment sheet. Send us only those paintings and drawings specified in the assignment. *Do not send practice work to the School.*

Important: In some instances you will be asked to complete two assignments before mailing them to the School. Please DO NOT submit *more nor less* than the requested assignments at one time. This is very important if you wish to gain the proper evaluation of your lesson.

Before mailing any assignments to the School, read the page of mailing instructions very carefully.

How your work will be evaluated

When we receive your assignment project, it will be given to one of our instructors. A special advantage of our teaching system is that you get a direct personal appraisal of your work for each assignment from an artist *who is an expert in that subject.*

In the appraisal your instructor will point out what you have done well and what you have not done so well. Although the major part of the evaluation may dwell on areas you need to strengthen, that does not necessarily mean your work contains more weaknesses than strengths.

When a single assignment calls for more than one drawing or painting to be sent to the School, your instructor may relate his visual demonstration to one of the pieces, or it may be based on his evaluation of the combined pieces—whichever we feel is most beneficial to your training.

Your instructor will pay close attention to the way you handle the problems for that particular assignment. He won't criticize you for weaknesses or mistakes in areas you have not yet studied unless your work indicates you are ready for such criticism.

How your work will be graded

Your assignments will be graded as follows :

- A — Superior
- B — Above average
- C — Normal progress
- D — Needs improvement
- F — Failing

Our purpose in giving grades is to enable you to judge how well you have handled one subject in relation to another. A low grade in one area of your studies does not mean that you are a poor artist. It only means that you have difficulty with that particular subject. Every artist finds certain subjects easier than others.

Keep in mind that good grades are not the important benefit from your studies—it is what you get out of the Course that counts.

An Elective program

The twenty-four assignments of your General Course will give you the opportunity to study many different types of subject matter—landscapes, still life, figures, portraits, and animals. We recommend that you follow the General Course for this reason.

However, when you have completed two thirds of your assignments you will have the opportunity to choose between going on with the general assignments (which will deal with figures, portraits, and animals) or substituting one of the two Elective programs—Landscapes or Portraits.

We ask you *not* to decide which of the programs you will follow until you reach Assignment 15. At that time you will make your selection and the proper assignments will be sent to you.

Three-year Assignment Schedule

The information shown in the "study time" column is only a suggested timetable to help you plan your Course. As we have already indicated, you have the flexibility of submitting your assignments on whatever schedule is convenient for you.

If you do wish to use this schedule, enter your target dates in the column marked "Date I plan to mail." The last column is for you to record the actual dates you submit your assignments.

Assignment	Date I plan to mail	Suggested study time	Date actually mailed
1		Approximately 3 weeks	
2-3		Approximately 6 weeks for these 2 assignments	
4			
5-6			
7-8		Approximately 1 month for each of these 8 assignments	
9-10			
11			
12			
13			
14			
15			
16-17			
18-19		Approximately 2 months for each of these 13 assignments	
20-21			
22			
23			
24			

Assignment 1

Color mixing—oil paints

Preparation

Your course of study begins here. Read through the complete instructions for this assignment and then go back and do each part. Start working as soon as possible. We would like you to complete Assignment 1 within the next three weeks.

Before we get to building pictures, you should understand some basic principles of color mixing. Although these principles are not difficult to learn, it is important that you know them so we may proceed together into more exciting painting ventures.

The following assignment is designed to determine your understanding and control of the three properties of your paints—hue, value, and intensity. Again, read the definitions of these on pages 3 through 9.

Read pages 2 through 23 of Section 2.

Part 1

Spend three hours mixing colors, as described on pages 19 through 23, using your three primary colors plus white.

A canvas-textured paper is a useful surface for practicing oil painting and is suggested for most of your assignments that are to be done in oil. However, for this first color-mixing exercise you could use any heavy paper, such as common brown wrapping paper.

Part 2

Take any one of your primary colors and, using black to darken it and white to lighten it, paint a value scale to match the black-and-white scale at the right.

Repeat this with each of your other primary colors.

Do not send practice work to the School.

Over, please—for your assignment



"My choice of colors does not rest on any scientific theory; it is based on observation, on feeling, on the very nature of each experience . . ."

—HENRI MATISSE

Your assignment—to be sent to the School

Assignment 1 Color mixing—oil paints

On a sheet of 11x14-inch Canvaskin lay out three panels as shown in the diagram at the right. In each of the panels draw the bowl and pitcher as shown in the sketch below the diagram.

Put a strip of masking tape or Scotch tape along the borders of each panel so the edges will be neat and straight when you paint. Remove the tape, slowly, as soon as you have finished all three pictures.

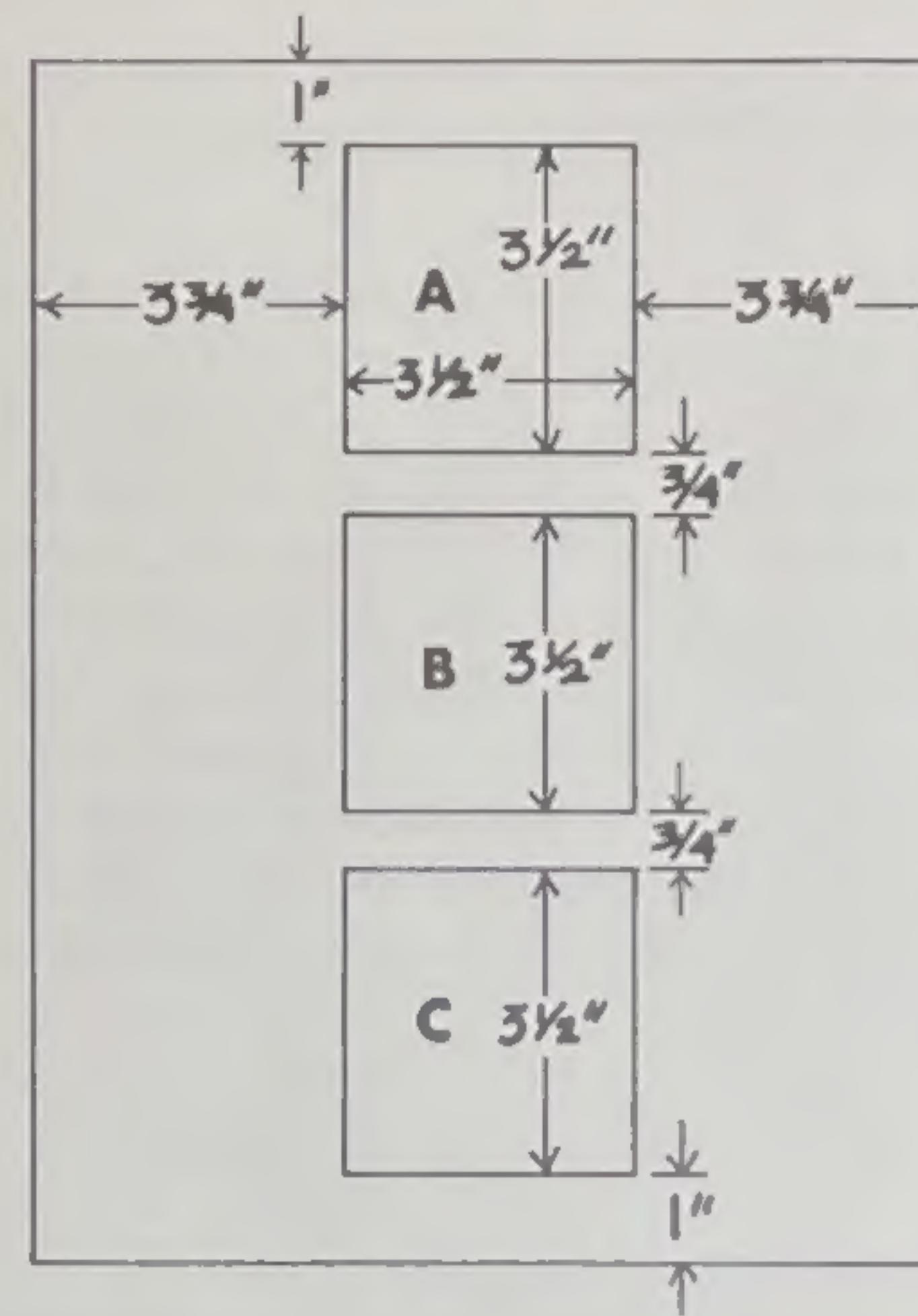
Important: In the practice exercise, Part 2, you used black with your colors. But for your School assignment *do not use any black*. We want to see how well you can control values and intensities by using only your primary colors and white.

Panel A

In the top panel, we want you to use three different hues and three different values. Begin by painting the pitcher yellow. No modeling is necessary—just paint it as a flat shape.

Paint the bowl a different hue and value.

Then paint the background a third hue and value.



Panel B

In the middle panel, use the same color arrangement as you did for panel A, but adjust your lightest and darkest values so that the pitcher, bowl, and background are *all the same value*.

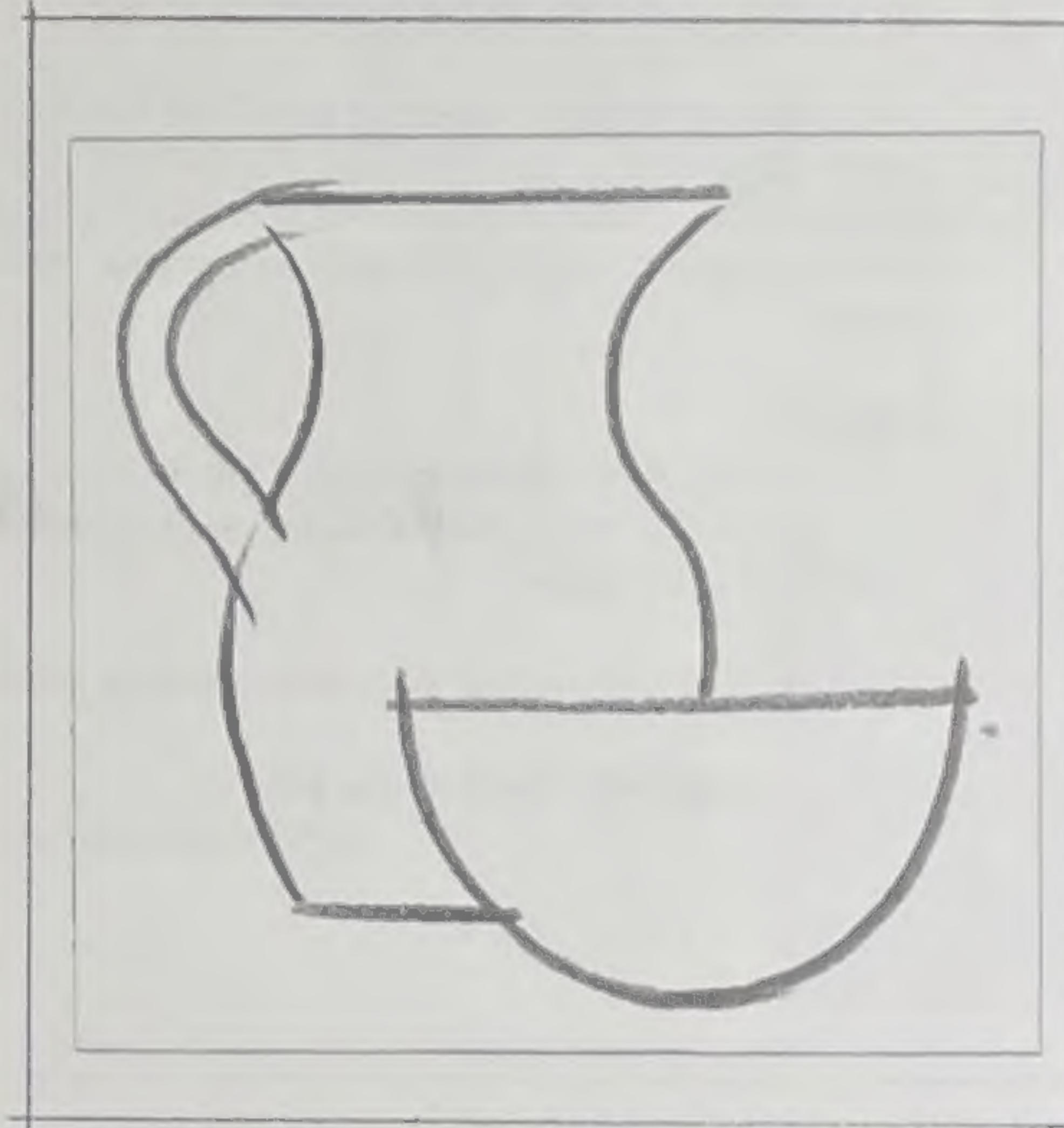
Panel C

In the bottom panel, using the same colors you used in Panel A, adjust the intensity of your colors so that the bowl appears more intense than either of the other two colors.

(**Note:** Be sure to get some painting medium in each of your color mixtures so your painting will dry within a few days.)

When you are finished, set your painting aside to dry, and fill out the questionnaire below. (It is very important that you enclose a questionnaire with each assignment that you send to the School.)

When your painting is completely dry, mail it to the School. Check the mailing instructions at the end of your Study Guide.



Your assignment should consist of:

- 3 small paintings on a sheet of 11x14-inch Canvaskin
- 1 questionnaire

Cut along dotted line — and mail with your assignment

Questionnaire Assignment 1—Color mixing—oil paints

1. In your own words, define:

Hue

Value

Intensity

2. Name the complement of yellow-orange.

3. Do you have any oil colors other than those supplied in your kit?

What are they?

Assignment 2

Shapes and Values

Preparation

No doubt you are anxious to start painting a picture. That will come in due time. These beginning steps are important and are necessary to attain the satisfying progress we know you want.

The foundation of any painting is a good pattern of shapes and values, and you should keep this in mind regardless of the subject matter. Before doing this assignment, let's explore how other artists have used value patterns in their work.

Begin by reading pages 7 through 11 of the Introduction in this textbook, which begins with "Pictures—what are they?"

Then study the many reproductions in Section 1 and see how well you can analyze the most important shapes and values. At the right we have used Grant Wood's painting from page 58, Section 1, as an example of how to see the big shapes and values in a painting.

Squinting will help you eliminate smaller detail. Look first for the large light shapes that you consider most important to the picture. Then look for the darkest shapes that are most important. The remaining areas should be considered as a middle gray, or in many instances they can be divided into two groups—light gray and dark gray.

Sometimes these values are so complicated that they are difficult to classify. In this case you can arbitrarily decide whether to consider a value as a light gray or a dark gray. This is what you would do as an artist when looking at nature, forcing yourself to classify the values of your subject.

Don't worry if you find some of the paintings in Section 1 too difficult to analyze. Just move on to another. Later, with experience and practice, you will be able to do much better.

Now make some pencil studies, similar to the example at the right, of the following reproductions:

1. Caravaggio—page 10, Section 1
2. Renoir—page 17
3. Andrew Wyeth—page 61
4. René Bouché—page 64

Do not send practice work to the School.

Over, please—for your assignment



"There are no shortcuts. You have to learn about the important principles of art. You have to practice every day. I have been painting for forty years and I'm still learning. Nobody ever finishes learning art."

—DONG KINGMAN

Your assignment—to be sent to the School

Assignment 2 Shapes and Values

It is a common fault for the student to believe that if he merely copies what he sees, the result will be a pleasing painting. This is not necessarily so. First, the student must learn the fundamentals of what makes a painting work. Then, using this knowledge, he must express his own feelings about the subject or the idea. A painting is a thing complete in itself. As a work of art, it does not have to relate to the subject that inspired it.

One of the fundamentals of picture-making is to create an interesting arrangement of shapes and values within the picture space. From this first step the artist begins making adjustments in the material that inspired him—simplifying, changing, eliminating—until only the essentials of his subject are retained.

We want you to begin doing this here, in this assignment, and to continue to do so as you proceed with your Course.

Study the landscape photograph on Plate A that accompanies this assignment.

You are to create this same scene by tearing or cutting out pieces of black, white, dark gray, and light gray paper and pasting them in the 6x8½-inch panel below the photograph. We have included four sheets of paper to be used for this project.

A picture made in this way is called a *collage*.

We suggest you begin by making a pencil drawing of the scene. Don't try to put in every little shape or show every subtle value. Look at the photo and decide on the general shape of an area, just as we did in the example on the other side of this assignment sheet. When you have established the important shapes of the entire picture, put in the values with pencil tones. Use only four distinct values. The white of the paper is one of your four values.

If you feel that the values of adjacent shapes in the photograph are so equal that it would be confusing in your picture, change one or both values.

If you find that one of the major shapes is broken up by a number of different values, use the *one* value that best represents that shape.

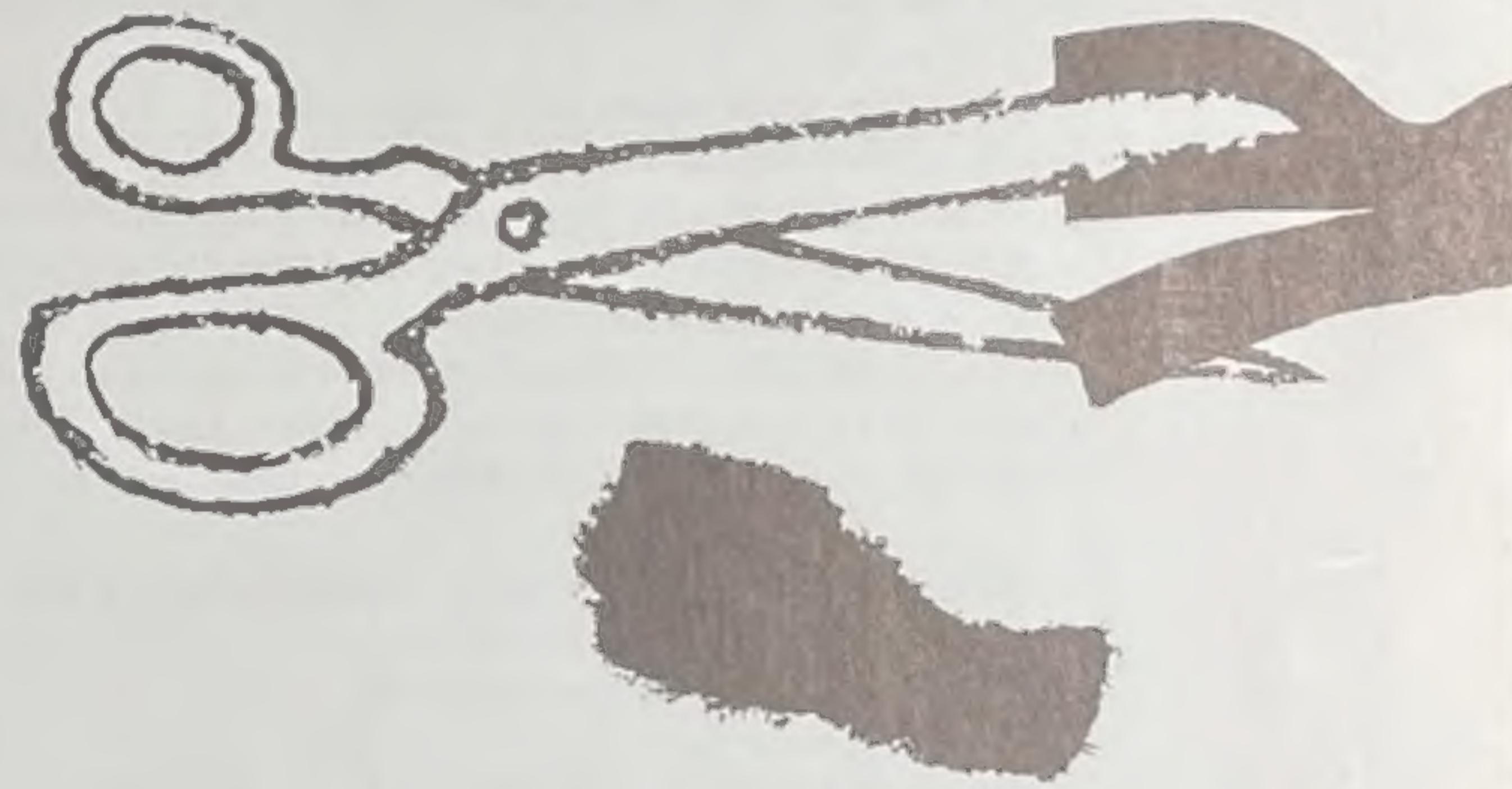
When you have solved the problems in pencil—and we suggest you try a number of solutions—proceed to tear or cut the different shapes from the sheets of paper we have provided, and paste them in the space on Plate A.

The thing we want you to realize from this experience is that detail and texture are not the most essential parts of a painting. The artist should begin by making decisions as to the important shapes and values in his subject.

When your assignment is complete, fill out the questionnaire.

Important: Do not mail this assignment to the School until you have completed Assignment 3. You will mail Assignments 2 and 3 together.

Proceed with Assignment 3.



Cut along dotted line—and mail with your assignment

Questionnaire Assignment 2—Shapes and values

1. What area of the photograph did you find the most difficult to analyze?

2. Do you feel that you solved this area to your satisfaction?

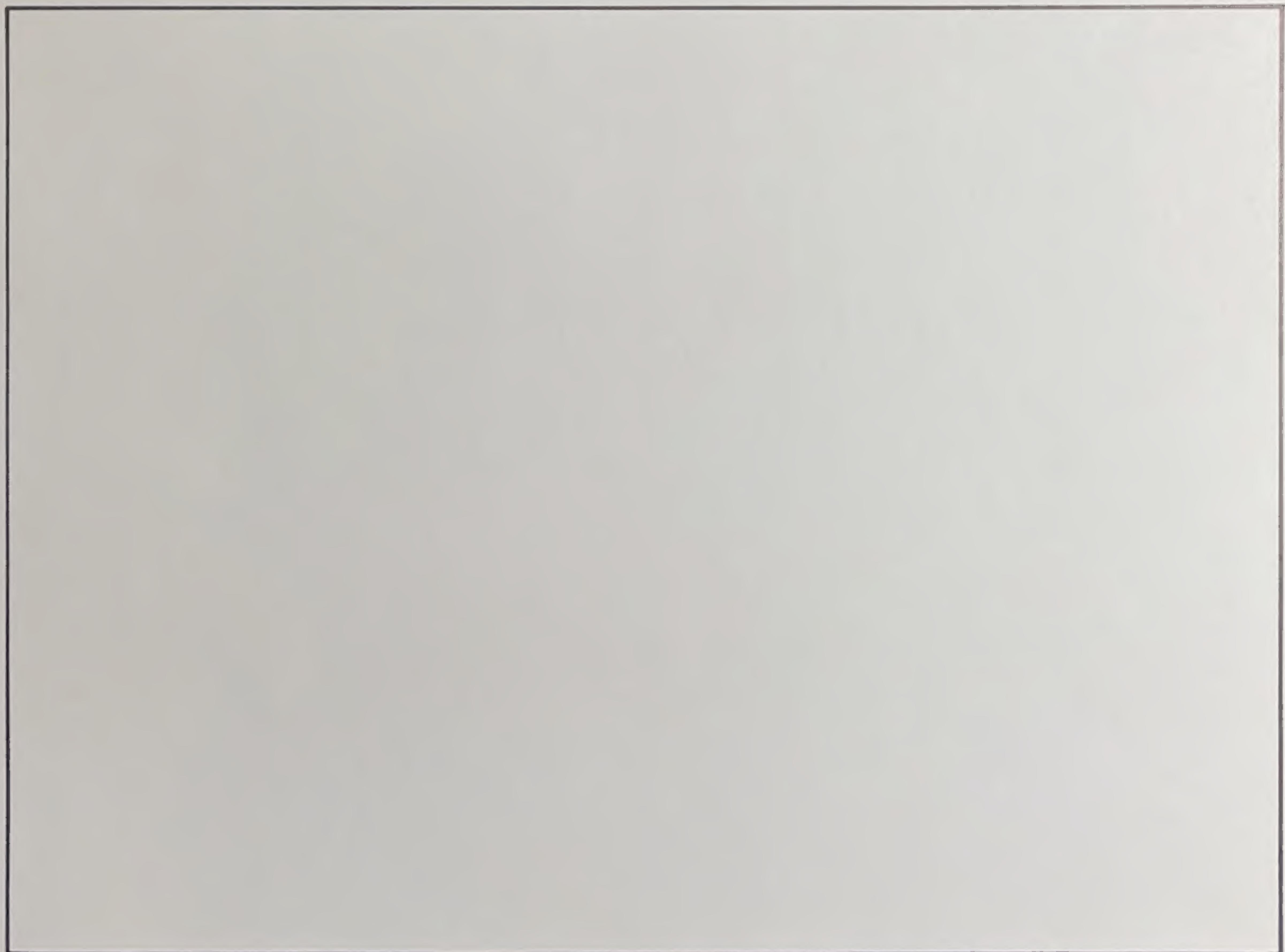
Plate A

for Assignment 2

This photograph was selected because it presents some typical problems you will encounter when working from nature. Some areas are so similar in value that you will want to make adjustments when re-creating the scene in the space below.

Some shapes are difficult to see. It is up to you to simplify or clarify these shapes—or eliminate those that do not contribute to the pattern of your picture.

Each person will analyze such a scene from his own personal viewpoint.



This space is for your collage, based on the photo above.

Assignment 3

Laying in an oil painting

Preparation

A clean white canvas can be a frightening thing. It takes a lot of courage to put down the first brushstroke. But you must begin. You cannot swim if you don't touch the water.

There is no one place to start on the canvas—and certainly no single procedure that must be followed once the canvas is started. Wouldn't it be dull if there were?

Yet, in this assignment we are going to suggest a specific direction simply to let you experience one approach. From this, you can develop your own method. That's the purpose of each exercise that you will do—not as an end in itself, but to enable you to learn from these new experiences.

In preparation for this assignment, complete reading Section 2. Also read pages 3 and 4, and 19 through 25 of Section 3.

Practice work

Select any subject you wish and make a painting, following the procedure described here.

Make your picture 11x14 inches on Canvaskin, canvas panel, or canvas.

Use *only* your *largest* white-bristle oil brush for this entire assignment.

Begin by toning the surface with a thin wash of brown paint thinned with turpentine. Do this with a rag or brush. You can mix your brown from the three primaries by using the proportions shown at the bottom of page 21 of Section 2.

Now sketch in the major shapes of your subject with the same brown mixture. You may let this dry for about a half hour.

Next, in color, roughly paint in the major dark shapes of your subject, using fairly thin paint. Then paint in the middle tones. Don't try to paint *things*—just put in shapes of color. Work boldly and without fear of mistakes. Remember—oil paints can be painted over, scraped off, pushed around without hurting the painting.

Important: STOP... when you have laid in the picture to the degree of finish in Step 4 shown on page 22 of Section 3. Set the painting aside and try two more subjects in the same manner. Two or three hours is sufficient time to spend on each canvas.

Do not send practice work to the School.

Over, please—for your assignment



(Note: If you wish to expand your range of tube colors, rather than using just the primaries, you may do so. See page 24 of Section 2. There are additional suggestions on page 9 of Section 3.)

"I am never in a hurry to reach details. First and above all, I am interested in the large masses and the general character of a picture; when these are well established, then I try for subtleties of form and color. I rework the picture constantly and freely."

—JEAN BAPTISTE CAMILLE COROT

Your assignment—to be sent to the School

Assignment 3

Laying in an oil painting

As we mentioned in your previous assignment, a painting is not merely a duplication of nature. Therefore, feel free to make whatever adjustments you believe would strengthen the shapes, values, and color in your painting. If you find this difficult at this point in your training, don't be discouraged. Just do the best you can.

For this assignment you are to *lay in* two oil paintings in color. One is to be based on the assignment photograph shown on Plate A. The other is to be based on your own subject. (**Note:** You will make a complete painting of one of these subjects when you get to Assignment 5.)

Part 1 — from assignment photo

Lay in a painting based on the color photograph marked "Assignment 3" on Plate A.

Make your painting 11x14 inches on Canvaskin, canvas panel, or canvas.

Do not make a finished painting. Lay in only the major shapes, values, and color.

Part 2 — original subject

Lay in a painting of a subject of your own choosing. Make this painting 11x14 inches on Canvaskin, canvas panel, or canvas. Do not make a finished painting. This, too, is to be only a lay-in.

Begin work on your assignment paintings by analyzing your subjects, just as you did in Assignment 2. Make pencil studies to determine the major shapes and values.

If you have any problems with color mixing, review Section 2.

Fill in your questionnaire.

When your paintings are completely dry, mail Assignments 2 and 3 to the School. If you used stretched canvas for your oil painting, please remove the stretchers before mailing.

Check the mailing instructions.

Your assignments should consist of the following:

Assignment 2: 1 6x8½-inch collage (on Plate A)

1 questionnaire

Assignment 3: 2 11x14-inch oil paintings

1 questionnaire

Cut along dotted line — and mail with your assignment

Questionnaire

Assignment 3—Laying in an oil painting

1. Is this Course your first experience with oil painting?

2. For Part 2 of this assignment, did you paint directly from nature? From photographs you took?

From other photographs? Other

(**Note:** Just a reminder that you are to mail Assignments 2 and 3 together.)

**Photographs for
Assignments 3 and 4**

Plate A



Assignment 3 photo — Use this photograph as your subject for Part 1.



Assignment 4 photo — Use this photograph as your subject for Part 1

Assignment 4

Watercolor handling

Preparation

This exciting medium shouldn't frighten you even if you have never used it before. Every artist would find it worthwhile to paint in watercolor because it produces such spontaneous results. In truth, of course, it is not the medium, but the artist's use of it that makes a painting. In your Course we want you to spend time with both oil and watercolor to know their potential.

Watercolor can be used in many different ways, from heavy opaque handling to fine, delicate renderings that explore the most infinite detail—and you are free to paint in any manner you wish. But for an understanding of the properties generally associated with watercolor we would like you to explore its use as a transparent, fluid medium. Do not use white paint as a means of lightening a mixture, but work with the traditional method of diluting the pigment with water. We want you to work boldly, for in this way you will become most aware of watercolor's possibilities.

Study Section 4.

Practice the exercises shown on pages 12, 13, 14, and 15.

Practice mixing colors with the three primaries just as you did with oils. The procedure is the same, except that you add additional water to a mixture to lighten it, in place of the white paint used in the oils.

Take one of your primary colors and make a value scale to match the values shown at the right. Repeat this with each of your other primary colors. **Important:** Instead of using black to lower the value of your color, use a complementary color. See page 22 of Section 2 on using the three primaries.

Do not send your practice work to the School.

Over, please—for your assignment

"A picture is first of all a product of the imagination
of the artist; it must never be a copy . . ."

—EDGAR DEGAS

Assignment 4

Watercolor handling

Your assignment—to be sent to the School

For this assignment we want to see how well you can express your impression of a subject without becoming involved with detail. By this we mean that you should force yourself to eliminate or simplify any details that do not contribute to the big design of the picture.

We want you to explore the use of both hard (distinct) and soft (blended) edges with your watercolors, using your own judgment as to the appropriate places for such variations.

In doing these watercolors, do not worry if some areas run together, creating what we refer to as "happy accidents." Of course, if a major "accident" happens, you will want to correct it or try another painting, but don't be afraid to let things happen. Remember, your watercolor should be an impression of the scene—not a photographic copy.

Part 1

Make a painting in color, based on the photograph on Plate A marked "Assignment 4 photograph." Do this painting on a sheet of 11x14-inch watercolor paper. (**Note:** Do not use Canvaskin.) To prepare your paper for painting, use one of the methods described on page 4 of Section 4.

When you have completed your painting, let it dry thoroughly before removing it from your board. As it dries, it will flatten out, eliminating any buckling that occurred while you worked.

Try a number of paintings of this subject. Select as Part 1 of your assignment the painting you feel is most successful.

Part 2

Select a subject of your own. Make a watercolor painting in color on a sheet of 11x14-inch watercolor paper. Remember to concentrate on the important shapes and values rather than any minor detail. Plan your subject with small pencil studies.

Make at least two more paintings of the same subject. Select as Part 2 of your assignment the painting you feel is most successful.

Mail both paintings (Part 1 and Part 2) to the School.
Fill out the questionnaire.

Check your mailing instructions.

Your assignment consists of:

- 2 11x14-inch paintings (Part 1 and Part 2)
- 1 questionnaire

Cut along dotted line—and mail with your assignment

Questionnaire

Assignment 4—Watercolor handling

1. Is this your first experience with watercolor?

2. Do you have any watercolor materials others than those you received in your kit?

Please list.....

3. Please tell us the source of the painting you did for Part 2.

Is it from nature, photographs, etc.?

Preparation

Assignment 5

An oil painting

For this assignment you are to finish a painting. This is your opportunity to see how well you can develop a painting without losing the important qualities we've discussed in previous assignments.

Review your instructor's evaluation of each of your previous assignments.

Review all of Sections 2 and 3.

Select a subject of your own and make a painting in oil, approximately 16x20 inches.

Again, work with your largest brush and, even though this is to be a finished picture, force yourself to leave out unimportant detail.

The work at the right, by Oskar Kokoschka, is a fine example of a painting that relies on its patterns of shapes and values to create a strong visual image.

Make as many paintings as you have time for. Perhaps you think it is to your advantage to complete an assignment quickly. This is not true. Try to keep to your schedule, but don't stint on practice work. Practice is essential.

Do not send practice paintings to the School.

Over, please—for your assignment

We have turned this painting on end so you can see how it is built with bold, abstract shapes and rich paint texture. Yet, when viewed properly, it creates a feeling of realism. We clearly see the churning sky, the bright sunlight on the buildings, the distance in the landscape.



"Do not finish your work too much. An impression is not sufficiently durable for its first freshness to survive a belated search for infinite detail..."

—PAUL GAUGUIN

Your assignment—to be sent to the School

Assignment 5

An oil painting

This assignment represents that important stage of your studies where you bring together the considerations that should underlie all of your work, regardless of your style or manner of painting.

Here is a list of things to consider as you do your assignment painting:

- Color
- Shapes
- Values
- Edges
- Paint application

Make a complete oil painting in color on a 16x20-inch Canvaskin, canvas panel, or canvas.

This painting is to be based on one of the lay-ins that you did for Assignment 3, either from the assignment photograph or your original subject.

If you work from the photograph, try to approach it as if it were an actual scene. Think about the distance that exists from foreground to background. Keep in mind that the water is a continually moving surface. Think about which areas you would like to emphasize and those that you consider secondary. Decide what detail you feel is essential and what could be simplified or eliminated. Be aware of the colors as they exist, but modify them if you feel it would strengthen your picture.

Although we have mentioned these items in relation to the assignment photograph, remember that they also apply if you have elected to make a finished painting of your original subject.

Please note that the size of the painting is to be approximately 16x20 inches—not the 11x14-inch size you used for Assignment 3.

When your painting is finished, set it aside to dry, and proceed with Assignment 6.

Important: Do not mail your painting until you have completed Assignment 6. Both Assignments 5 and 6 should be mailed together.

Cut along dotted line—and mail with your assignment

Questionnaire

Assignment 5—An oil painting

1. List the tube colors you used in doing this painting.
2. If you worked from your own subject rather than the assignment photograph, tell us anything about the painting that would be helpful to your instructor.

Mailing Instructions

The mailing envelope for your first assignment is with the materials you received. It contains your red assignment mailer.

Your student number is at the top of the letter of welcome from the Director of the School.

How to prepare assignments for mailing

1. On the *back of each piece of work*, print your name, student number, and the title of your assignment.
2. Place your completed work in the large pocket of the red assignment mailer, with your work **FACING OUT**. Any reference material, questionnaire, or comment sheets asked for in your assignment should be put in the same pocket *behind* your artwork.
3. Fill out the multi-part label set, found in the small pocket of the red mailer. **DO NOT SEPARATE THIS LABEL SET**. Replace the set in the pocket of the mailer.
4. Place the red assignment mailer in the mailing envelope. Be sure to seal the envelope carefully.
5. On the *single mailing label* that is addressed to the School, fill in your name and address, your student number, and the assignment number. Affix this label to the outside of the envelope and you are ready to mail your assignment.

The School pays for all postage on assignments that it returns to you. You in turn pay all postage on assignments sent to the School.

U.S. Postal Regulations

1. The smaller 13"x16" assignment mailer may be sent at Third Class rates if less than 16 ounces; via Parcel Post if more than 16 ounces.
2. The larger 17"x22" assignment mailer must be sent at Parcel Post rates.
(NOTE: The School will furnish you with the proper-size mailing unit with the return of each evaluated assignment.)
3. Add First Class postage if your assignment contains a written note, questionnaire, or comment sheet.

Canadian Postal Regulations

1. The smaller 13"x16" assignment mailer should be mailed via Letter Mail (First Class) and must have a Canadian Customs Declaration, Form #185, attached to the address side of the package. You may obtain this form from your local post office.
2. The larger 17"x22" assignment mailer should be mailed via Parcel Post and must have a Customs Declaration, Form #19B, attached to the address side of the envelope or carton. You may also obtain this form from your local post office.
3. *Do not include letters with your lesson work.*

Your evaluated work and your assignment mailer will be returned to you in a new envelope or carton. Save this envelope and use it to send us your next assignment. This procedure will be repeated through all the remaining assignments. We will also send you new shipping labels each time.

How to correspond with the Famous Artists School

Mail all letters directly to the School.

Address any letters about your assignments or studies to: **INSTRUCTION DEPARTMENT**.

Address any letters concerning financial matters to: **TUITION COUNSELING DEPARTMENT**.
(If your tuition is financed by a bank, correspond directly with them.)

Your name and address are important.

Print them clearly.

Notify us of any change.

Always include your student number.

Famous Artists School
Westport, Connecticut 06880